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GREEK LIFE AND THOUGHT

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MEMORANDA

"We must see that our students get in school the discipline which their sacrifices in war deserve, whether they in their thoughtlessness wish it or not," says Professor William S. Messer of Dartmouth College in *The New York Herald-Tribune* (reprinted in a recent Ginn and Company publication, *What the Colleges are Doing*, 67.2). "Interest must reacquire as component elements hard work, accuracy, mastery of essentials, however unexciting the process, and study for the long view, not for the pleasure of the moment."

With vigorous emphasis on mental maturity as the one worthy aim of all our education, Professor Messer recommends:

"In a postwar world where technological knowledge will mean death or survival, mathematics, physics and chemistry must regain the position which their relative importance demands; they must not be neglected for less rigorous sciences merely because students say they

are too hard. Fact, chronological structure, cause and effect should be restored to history—history, to be sure, conceived in a broad humanistic spirit, which will integrate political, economic, philosophic, literary and artistic factors into one whole, but history which will be built around skeletal form and not confined to amorphous homilies on social living. English composition should be taught as one of the finest tools for clear thinking; a mere juvenile literacy must not be accepted as satisfactory progress in the mother tongue. Foreign languages, always the exposed infants of American education, should receive intelligent popular support."

Mathematics, physics, chemistry, integrated factual history, composition, foreign languages—when these become the curriculum, surely American public education will no longer have to bear the blame for all the piteous mistakes of the past two decades.

COMMENT AND CONJECTURE ON APULEIUS

Apuleius' Feeling for Animals

A few years ago a great New York newspaper published on its editorial page a statement that the ancient Romans had no feeling for animals. Apuleius alone would disprove that generalization. Passages in his *Metamorphoses* on the mistreatment of animals might well be printed by the S.P.C.A. as propaganda against man's inhumanity to beasts. The use of animals in Apuleius' story is however far more subtle and elaborate than this.

The whole plot turns on the consanguinity of men and animals and the easy transformation of a man into an ass. The magic which caused this metamorphosis of the hero is one of the chief interests in the novel. Pamphile, a witch, changes herself into an owl so she can fly to her lover. Another witch turns into a weasel

in order so get at a corpse. The folklore tale on which the story of Cupid and Psyche is based furnishes other marvels: the gull which gossips, the ants that sort grain for Psyche, the eagle which brings her water from the Styx, and a serpent-bridegroom.

Besides this use of animals and birds from magic and folklore in the plot there is a background of animals in stories which picture nobles hunting wild boars, or exhibiting bears, or presenting animals in pageants: a tame bear dressed as a matron, an ape costumed as Ganymede, an ass with wings glued on to make him a Pegasus. The story of the kidnapped bride after her rescue by her gallant husband is turned into tragedy by his murder in a boar hunt. The best robber story in Apuleius is how a bandit impersonated a bear to get inside a noble's house and played his part

even unto death. Apuleius's pity for sick wild beasts in captivity appears in that story.

Episodes in the lives of nomad shepherds picture them crossing the mountains armed with spears, lances, firebrands against wolves, yet nearly killed by the wild dogs of suspicious villagers. So too wild dogs were used in a fight over boundaries by a tyrannical rich landowner against his poor neighbors. In all such stories of nobles at their pastimes of boar-hunting and bear-collecting, of poor shepherds protecting their flocks and themselves from wild beasts very realistic descriptions of animals appear.

Much more subtle and significant is the use of the man-ass in the plot. Lucius feels the deepest pity for the sufferings of animals, which he shared. Lucius the ass is overworked and underfed. He is subjected to beating and torture. The robbers beat him with a huge gnarled staff, the Syrian priests with a whip knotted with sheeps' bones. A cruel miller makes him grind corn all day under the lash and at night feeds him only dirty bran mixed with stones. A degenerate boy overloads him, beats him as he toils uphill and ties a bunch of thorns to his tail to goad him on. All these realistic pictures of the sufferings of animals are so terrible that it is a relief to turn to the humorous and ironic scenes in which Lucius figures.

The man-ass's vanity is tickled by the promises made by Charite, the kidnapped bride, if he will save her: he is to be adorned with necklaces, fed on dainties, made famous by paintings and histories. And the laughable incongruity in all animals trained to act like men appears when Lucius is taught to recline at table, eat a dinner, drink wine and wink for a second goblet. More ironic are the anecdotes of Lucius' attempts to express his human emotions. His efforts to talk are frustrated when he wishes to upbraid Fotis for his transformation, to express joy on Charite's return home, to denounce the Syrian priests. His curiosity is always lively, indeed betrays him once when he is in hiding by the shadow of his great head peering out of a window. His one comfort is the length of his ears which enables him to hear everything. As an *homo curiosus* he has observed everything.

Moreover the man-ass is a moralist. He is horrified at seeing Charite's flirtations with a robber before he learns the bandit is her disguised husband. He betrays a wife's lover to her injured husband by stepping on his fingers which protrude from the bin where he is hidden. He is shocked by the corruption in the lawcourts. He delivers an eloquent panegyric of Socrates until he fears a reader will exclaim: "What! Shall we tolerate an ass philosophizing to us?"

Such irony, humor and realism in the picture of Lucius the ass set the tone of Apuleius' novel. It is a subjective-philosophical story with the man-ass as narrator. Lucius is transformed into an ass after his vulgar

liaison with the maid Fotis. He is retransformed to a man after he has run away from participation in an obscene exhibition with a criminal woman. This final metamorphosis is due to the goddess Isis who had long detested the ass into whose shape he had fallen. In the initiations into her mysteries Lucius experiences virtually a mystic union with Isis for he uses the language of a lover to her and devotes his life to her service.

Moreover, Apuleius' most striking original additions to Λούκιος ἢ "Ὅρος are the story of Cupid and Psyche (a half-symbolic tale of the mystic romance of Love and the Soul) and the eleventh book in which Lucius finds salvation through the mystic cult of the goddess who saves him from the beast's shape. Surely here is a spiritual pilgrim's progress in which man rises above his instinctive animal nature by suffering in it and through it to salvation. When Lucius loses the ass's shape, the white horse Candidus returns to his master. Perhaps the *Platonius nobilis* mounted his noble horse again in a vague memory of Plato's myth of the charioteer and the steed which bore him upward.

ELIZABETH HAZELTON HAIGHT

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Charite and Dido

In Apuleius' story (Metam. 8.1-14) of Charite and Tlepolemus the main motifs have been discovered by various investigators in Euripides' lost play on Protesilaus, possibly Herodotus' tale of Atys (1.34-5), and a popular story of similar character recurring twice in Plutarch (Mul. virtut. 20 s.v. Κάμψα and Amatorius 22).¹ But Apuleius knew his Vergil² at least as well as his Greek literature, and when he set to writing a tragic narrative of love rather than a tragedy for the stage, Dido could not have been far from his mind.

In chapter 6 Apuleius says: Fama dilabitur et cursus primos ad domum Tlepolemi detorquet. This is the same Fama of whom Vergil wrote: ad regem cursus detorquet (Aen. 4.196). On both Charite and Dido Fama has a similarly crazing effect: (Charite) amens et vecordia percita cursuque bacchata furibundo per plateas populosas et arva rurestria fertur insana voce casum mariti quirittans; (Dido) saevit inops animi totamque incensa per urbem bacchatur . . . excita 4.300-1).³ Both women, being thwarted in a great love, take refuge immediately in thoughts of suicide, but Charite is finally weaned away from her suicidal "hunger strike" by the petitions of friends and relatives.

¹See reference and details in the article by Walter Anderson, Zu Apuleius' Novelle vom Tode der Charite, Philologus 68 N.F. 22 (1909) 537-49.

²No study of Vergil's influence on Apuleius appears to exist.

³The parallels in the two passages are such that G. F. Hildebrand in his editio maior of Apuleius (1842) was led to say: Totum locum ex Virg. Aen. IV.196 sqq. egregie imitatus est Apuleius.

Her fasting and grief, however, continue long enough to result in near-collapse, and her "paene conlapsa membra" are a reminiscence of Dido's "conlapsa membra" (4.391) after her last interview with Aeneas.

Dido was like Charite in being a woman with a past, and in having had a former husband, Sychaeus. The dead Sychaeus maintained a powerful hold on the living Dido, and she had in her palace at Carthage a shrine or *ἱερὸν* for him: *templum coniugis antiqui, miro quod honore colebat* (4.457-8). Charite honored her dead spouse in the same way, *imagines defuncti . . . adfixo servitio divinis percolens honoribus* (chap. 7). Sychaeus and Tlepolemus both were murdered, and the murderer in each case was a man ostensibly near and dear to the new bride. The ghosts of both husbands appear in the sleep of their widows, in Vergil "ora . . . attollens, pallida" (1.354), in Apuleius "pallore deformem attollens faciem" (chap. 8), and the purpose of both ghostly visits is to reveal the truth of the dastardly murder. The sleeping Charite just after this apparition is described as "toro faciem impressa," like Dido on the pyre hovering over the bed that she had shared with Aeneas, "os impressa toro" (4.659).

A nutrix has a small rôle in both stories (4.632ff., Apul. chaps. 10-11), but since the nurse was a stock character both in true tragedy and in the tragic love-story, this is a point of parallelism rather than a proof of imitation.

The rhetorical soliloquy of Charite over Tlepolemus

after he has been drugged to sleep by the nurse is like Dido's curse upon Aeneas as he sails away, and Dido's "en dextra fidesque" (4.597) is echoed by Charite's "en fidus coniugis mei comes" (chap. 12). Both curses make mention of "ultrices (Dirae)"; cf. 4.610 with chap. 12.

The weapon which Charite chooses for her suicidal purpose is her husband's sword (chap. 13), just as Dido had used Aeneas' sword, "non hos quaesitum munus in usus" (4.647). The frenzied resolution and haste of both women in approaching the place and moment of suicide are identical: At *trepida et coeptis immanibus effera Dido . . . interiora domus inrumpit limina . . . furibunda* (4.642-6); *cursu furioso proripit se* (chap. 13). Both in their "ultima verba" speak of their "virtutes," and recall that they have exacted vengeance for the death of a husband: *ulta virum, poenas inimico a fratre recepi* (4.656); *vindicavi in mei mariti cruentum peremptorem, punita sum funestum mearum nuptiarum praedonem* (chap. 13). After the traditional stab in the heart, each heroine collapses in a welter of blood: *conlapsam adspiciunt comites ensemque cruore spumantem sparsasque manus* (4.664-5); *corrui et in suo sibi pervolutata sanguine*, etc. (chap. 14).

Parallels so numerous, manifested partly in phraseology and partly in details of plot, make it clear that Apuleius, who knew Carthage first as a student and later as an honored resident, also knew through the pages of Vergil the first lady of Carthage, Queen Dido.

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BRIEF STUDIES IN LYRIC POETRY

Mediaeval Echoes of Catullus

The only certain reference in the Middle Ages to the poems of Catullus (other than a gloss which gives the poet's name and his birthplace¹) is that by Ratherius, bishop of Verona, in one of his sermons² delivered there in 965. Scholars are inclined to hold that Catullus was hardly read at all until the discovery of a manuscript at Verona by a citizen of Vicenza named Benevenuto Campesani in the early part, it seems, of the fourteenth century. This was the codex from which, directly or indirectly, Petrarch derived his copy.³ A recent writer⁴ has made a judicious appraisal of the evidence for the influence of Catullus on writers who resided or were born in Great Britain. Consideration is

given to the question of possible echoes of the Latin poet in the writings of John of Salisbury, William of Malmesbury, and in anonymous works, and finds little to support the hypothesis of an interest in Catullus in mediaeval England. In one piece of Goliardic verse, attributed to the Englishman Walter Map, of the twelfth century, is found, according to the same writer, a more tangible indication of a Catullan reminiscence.⁵

It is rather likely that we should expect to discover more echoes of this sort in the songs of the vagantes than in the works of men of established reputation. The version of Sappho which the Latin poet has left us in his poem 51 would be almost sure to make its appeal, if copies of it were available. I leave the reader to judge whether the fourth and fifth stanzas in the much admired *Levis exsurgit Zephyrus* (by an anonymous author of the tenth century) are a conscious or unconscious reflection of Catullus' famous

¹This an eleventh-century gloss by Notker Labeo of St. Gall in his translation of the *Consolatio* of Boethius: Catullus, Veronensis poeta nobilis. See J. A. S. McPeck, *Catullus in Strange and Distant Britain* (Harvard Studies in Comparative Literature XV) 1940, 262, n. 11.

²Migne, PL 136.752.

³Cf. E. T. Merrill, *Catullus* (Boston 1893), xxxvi-xxxvii.

⁴McPeck, see note 1 above.

⁵McPeck, 267. In this poem, entitled *De Ruina Romae*, the epithet *rapax* bestowed on Scylla seems to be an echo of *Scylla rapax* (Catullus 64.156).

Ille mi par esse deo videtur,
 Ille, si fas est, superare divos
 Qui sedens adversus identidem te
 Spectat et audit
 Dulce ridentem, misero quod omnis
 Eripit sensus mihi.

In the so-called "Cambridge Song" which is here offered for comparison it is the lady who languishes, in allegorical fashion, in the presence of Spring. The sentiment, however trite it may appear now, finds its expression in not dissimilar patterns. There is similar emphasis on the devastating effect on the senses of sight and hearing in the presence of the beloved. The mediaeval song writer lacks the vigor of the original, if he (or she) had read the poem of Catullus. The mediaeval poem conforms more to a well-known modern definition of poetry. There is emotion here, but it is rather emotion recollected in tranquility:

Quod oculis dum video,
 Et auribus dum audio,
 Heu pro tantis gaudiis,
 Tantis inflor suspiriis.

Cum mihi sola sedeo,
 Et haec revolvens palleo,
 Si forte caput sublevo,
 Nec audio nec video.⁶

Traube (*Karolingische Dichtungen*, Berlin 1888, 123) has pointed out the possibility that the author of the Verona "Rhythmus" might have read the story of Ariadne in Catullus 64. A verse in it (117) seems to be recalled in the description of Verona by the anonymous writer of the "Rhythmus": *Habet altum laberintum magna per circuitum, in quo nescius ingressus non valet egredere, nisi ab igne lucerne vel a filo[rum] glomere.*

If the tradition of Catullus persisted in his native Verona, it is not unlikely that elsewhere in Europe not only the appealing story of Ariadne⁷ but perhaps some other poems, like 51 discussed above, might have won a discriminating reader.

From the thirteenth century we possess many poems of Master Henry of Avranches, who was closely associated with the prominent English bishops and abbots of his day. He was a prolific writer of Latin verse—both hexameter and elegiac—in which he shows evidence of wide reading and considerable literary taste. In a poem devoted to the life of Saint Oswald he inserts an *Invocatio ad Martinum Abbatem de Burgo*, his patron, who is complimented in this fashion: *qui tales inter abbates, qualis est patronus tuus inter pontifices, hic est primas; tu primus eorum.* Further on he adds an *Invocacio ad Priorem*, in which he writes with due humility: *Sed quantum veteres me precessere poete, tantum philosophi veteres vicere modernos.* The theme

⁶The full text is in F. Brittain, *The Mediaeval Latin and Romance Lyric to A.D. 1300* (1937), 94.

⁷McPeck, 12 (for the possible influence of the incident of the black sails on Theseus' return on an episode in the saga of Tristan and Isolde).

of Master Henry, striking as it does the keynote of the subserviency of the client before his patron in the beginning of this quotation, stamps the latter part with what would appear to be Catullan sentiment, dressed up in rather similar phraseology.⁸ In poem 49 Catullus returns thanks to Cicero for some favor and concludes with a striking *tanto-quanto* clause of self-depreciation: *Tanto pessimus omnium poeta quanto tu optimus omnium patronus.* The parallelism in thought and phrase can hardly, it seems to me, be purely fortuitous.

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Law in Greek Lyric

The study of comparative philology and comparison of Greek with other languages show the delicacy and precision of the laws which have governed its growth. The history of the language itself from Homer (and before him) to the last speech of Venizelos is one, continuous and unique, the most remarkable instance of a living instrument of thought connecting the remote past of mankind with our own time. The love of clearness, beauty and measure, the lofty power of imagination, reasoning and introspection, which are prominent in the Greek mind and apparent in the formation and structure of the Greek language were basic in the laws governing the poetry of the Greeks.

In the Homeric poems, the earliest record we have of the Hellenes, the idea of law and order was at the foundation of society and controlled the motives and actions of the characters. Custom was law. The sense of right and wrong in men's relations with one another, duties of hospitality, personal honor, respect for parents, loyalty to friends, and a feeling of self-respect forbidding base acts, all these ethical motives are displayed in the words and acts of men and women and deities. We see in Homer's poetry those peculiar qualities of the Greek's race: temperance, moderation, self-knowledge, the feeling of man's limitations, and a habit of looking within the heart in times of temptation and danger. This belongs not alone to the two chief characters, but to men throughout the world of Homer. Moral law and order, as well as the beginnings of political and criminal law, were there to become the basis of civil institutions which we now enjoy.

In Sparta all expression of individuality was discouraged, the imagination was stunted, and the military caste system, while it produced brave and manly men, blocked all idea of progress. Yet there also the reign of law, the habit of acting together in the service of religion and the state, produced a high type of poetry, the choral lyric.

⁸The Shorter Poems of Master Henry of Avranches Relating to England, ed. J. C. Russell and J. P. Hieronimus (Cambridge 1935), 120-1, verses 43-5 and 75-6.

Few poets were of Dorian birth, yet formal, stately movements to the sound of the flute and a strophic arrangement and complicated rhythms were congenial to the serious and religious Dorians. Rhythmic laws of motion were elaborated from gymnastic exercises. Nomos signified both law and music. The solemn Nomic odes, rendered with measured rhythm of dance and song, were adapted to the Dorian training and character and innate respect for law. Eunomia, says Pindar, is the daughter of Themis and may signify fair melody as well as laws well observed. It has been suggested that the consecration of Nomic hymns to Apollo implies the healing effect of music on both mind and body. The episode in Browning's *Saul* will occur to us.

The Aeolians in their lyric poetry show intense individualism, keen sensitiveness to human emotions, and a marvelous power of interpreting the beauties of nature by single words and epithets. The law governing this type of lyric is to be observed in fragments of Alcaeus and Sappho. It is the close union of poetry and music, of sound and emotion. They are practically one, and at times it seems that the sense can be divined without a knowledge of the words. The poet and the musician were one, and the rhythm of the words indicates the rhythm of the music.

To the versatile and inquiring thinkers of Ionia we owe the beginnings of science and philosophy. This

was also the home of epic poetry. There also were first developed elegiac and iambic verses, the former to express meditation and mourning, the latter adapted to satire, to the quick exchange of ideas, and to moralizing on the vicissitudes of life.

Each type of poetry arose to express actual needs or experiences of the people, whether under monarchy, tyranny or republic, and represented a stage of their political and spiritual development. The Homeric epic was the first and greatest instrument for welding the Greeks together into a consciousness of nationality through the possession of common legends, religious beliefs, and a heroic past; hexameter verse, perfectly fitted to tell the story of human adventures, has been as great a civilizing force as any of the discoveries and inventions of physical science. Lyric, elegiac and iambic poetry, in metrical form exactly suited to emotions of the poets and to their attitudes toward changing political order, gave voice to the new era of reflection, of revolt, and of criticism. In the magnificent odes of Pindar we find the present looked at through the halo of a glorious past, with lofty moral precepts for the guidance of the future. He links together for us the law expressed in Homeric epic with that of Attic drama.

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REVIEWS

Words and their Ways in the Greek New Testament. By RANDALL T. PITTMAN. viii, 142 pages. Marshall, Morgan and Scott, London 1942 4s. 6d.

The following quotations from the Foreword will explain the purpose and nature of the book:

There must be a large number of persons who, though they have not the equipment necessary to probe into questions of translation, are nevertheless interested in the results of such enquiries.

In the first part of this book an attempt is made to satisfy that interest For the sake of the reader who has no Greek, the characters of Greek words are printed in English!

The second part of the book <"Studies in Persons, Places and Incidents"> deals with studies of a more general character. It will be observed, however, that these chapters are not unrelated to word studies, while they include the fruit of research into what may be called the background of the New Testament.

The book is intended, then, not for classical scholars but for ministers and others who wish to obtain further light on some of the many puzzling passages in the translations of the New Testament. It offers them much that is of interest and value, though the discus-

¹Chi is khi (but notice megalopsuchia 51); upsilon is u, not y; nasal gamma is usually n, but aggareuo (25 and index) is an exception. Sunpnigo (21 and index) is probably a slip.

sions sometimes end without making the points entirely clear, and though Pittman's scholarship is not very impressive.

Chapter I treats of "The Language of the New Testament." Starting with the old dispute between those who sought to find Attic Greek there and their opponents who asserted that Hebrew influence had produced a special "Biblical Greek", he then sketches the development of the Koiné, and explains why it, as the language of the common people, known far and wide over the eastern Mediterranean lands, was the natural vehicle for the New Testament, which was not intended to be literature. But while it is true that "Roman decrees were issued in it" (12), this statement perhaps implies too much. We remember that the inscription over the Cross was written in Greek, Latin, and Hebrew; but we should hardly say without qualification that Roman inscriptions were written in Hebrew. His observation that "it is, moreover, a language which can be translated into other tongues more readily than its Classic parent-speech" needs substantiation. He points out (13) that while a certain amount of "Hebrew" (nay rather "Semitic") influence is visible in the Greek of the New Testament, most of what used to be called Hebraisms are parallel in papyri and inscriptions, and therefore are pretty certainly good Koiné Greek. Our increased knowledge gained from these sources he duly notes.

The remaining chapters of Part I discuss groups of New Testament words. Significant titles are "Metaphor," "Pictures in Words," and "The New Testament Vocabulary of Prayer." His discussions are nearly always brief, and are apparently based largely on Liddell-Scott-Jones, though he nowhere tells us so. He is silent also about the source of many of his quotations; and even when he names his authority he never cites the page reference. It is worth while to comment here that it is risky to assert that the writers were using metaphor or painting "pictures in words." It is hard for us to know at this late day how the speaker viewed the words he used; many words in English, for example, originally contained figures of which almost no one is now conscious. His study of *prokope* is a case in point: "This word is a compound formed from a preposition giving the meaning 'before' and a verb meaning 'to cut.' Hence there is concealed in the term a metaphor from 'a pioneer cutting his way through brushwood,' a fitting illustration whether applied to the progress of the gospel or to advance in spiritual life" (28). But the word *προκόπτω* is used in extant Greek only metaphorically, and since as early as Herodotus it means "prosper," it is very dubious how much metaphor was felt by a writer of the first Christian century. Pittman himself recognizes this difficulty when he says (92): "It must be observed that etymology is not final as to the usage of a word at any period of its history." And again (32): "It may be that in the particular text the metaphor must not be pressed."

Among the chapters of Part II there are several of special interest; one on "Paidagogos" in Galatians 3.24, 25 (82-6); one on "Gallio the Unconcerned" (106-11); and three on St. Paul in Athens: "This Babbler" (87-91), "Too Superstitious" (92-6), and "Paul and the Poets" (97-9). In discussing 1 Peter 5.5 he makes the good point that humility would have no place in the vocabulary of the average pagan. It is well thus to call attention to the fact that there were terms in Christian Greek language that needed interpretation to the Greeks themselves.

There are, however, not a few examples of careless statement in Pittman's book which it is proper to mention in a review even though the volume is not written for scholars. On page 27 he says that the Greek games "were so highly esteemed that rival Greek States would even suspend war to compete in them," implying that teams from various states competed against each other. On page 78 he mentions "the more enlightened days of the Greek Republic," which gives a very misleading idea of political conditions in classical Greece. On page 87 he still calls the Hephaestum the Theseion. One is not surprised to find (101) "Callimachus, keeper of manuscripts in the famous library of Alexandria about 250 B.C.," in spite of Pap. Ox. 10.1241. But it is startling to read (128) that "the librarians of Alexandria . . . prohibited the export of writing material

(papyrus) to Pergamum." What an assumption of authority in an absolute monarchy! The assertion "Caius was murdered by the tribunes" (112) conveys a wrong impression of the circumstances of Caligula's death. These are samples of the infelicities in the book. Turning to the author's Greek, we may notice that it is hardly true that *agonia* "strictly denotes the feeling of an athlete before the contest, the Greek word for which is *agon*" (18). And "call beside" for *parakaleo* (47) is poor.

There are an Index of Greek Words, an Index of Passages, and a General Index. One misprint in the text caught the reviewer's eye; on page 46 line 18 for "or" read "for." The poor quality of the paper is probably due to the war.

DONALD BLYTHE DURHAM

HAMILTON COLLEGE

Catalogue of Bronzes in the Allard Pierson Museum at Amsterdam. Part I. By HENDRIKA C. VAN GULIK. xvi, 115 pages, 36 plates. N. V. Noord-Hollandsche Uitgevers-Mij., Amsterdam 1940 (Allard Pierson Stichting, Archaeologisch-historische bijdragen 7) 5.50 fl.

This welcome catalogue brings before us in brief descriptions and illustrations some of the ancient bronzes in the Allard Pierson Museum in Amsterdam. The material includes figures and ornamental bronzes, but not vases and utensils—which presumably will be discussed in a future volume. The bronzes have mostly been published before, for many belonged to the former Scheurleer Collection of The Hague and to the von Bissing Collection. The illustrations are adequate (though sometimes we should have liked more than one view of certain statuettes) and the text clear and to the point. The author disarmingly declares that her commentaries have "no pretention to be more than preliminary research" and "may not escape the blame of being but a 'Sammeln von Material und kritikloses Umhertasten.'" But her descriptions show excellent observation and the comparisons with related material are apt and informative. Moreover, the material is well organized. For instance, the addition of dimensions to the illustrations should become a rule for all cataloguers.

There are not many pieces of prime importance, but many of considerable interest; for instance, the stocky archaic goddess with polos, no. 45; the two nimble Etruscan dancing girls, nos. 43, 44; the group of Achilles and Penthesileia, no. 21; the Graeco-Roman Hermes, no. 36 (said to have been dredged from one of the rivers near Nimeguen); the portrait of a Roman boy of the third century A.D., no. 95; and several mirrors, nos. 141, 142, 143, 145, 148, 149. The Greek mirror cover with a relief of Dionysos and Ariadne, no. 145, was published by Dr. Zahn (Galerie Bachstitz II [1921] pl. 35, no. 97), who assigned it to the first half

of the third century B.C. His comparison of the Dionysos with the marble statue which was added by Thrasykles after 270 B.C. to Thrasylos' monument is important; for if the relief on the mirror was actually inspired by the marble Dionysos—and there is a definite likeness—we should obtain a valuable landmark for the chronology of early Hellenistic mirrors. The incised mirror, no. 149, once in the Museo Kircheriano, and published in Gerhard's *Etruskische Spiegel* IV, 2, no. 374, is one of the best of its kind.

At the end of the catalogue are several entries under the heading "false and suspect bronzes," nos. 151-157. They include a serious-minded Artemis, a loose-limbed horseman, and an "Argive" mirror handle. The features which arouse suspicion are well brought out by the author and the case for conviction is made convincing. In these days of excellent faking the discussion of forgeries alongside ancient objects is advisable and helpful.

We are grateful for an English text, even though it is not perfect or idiomatic English—a fact that is not surprising in a Dutch author.

GISELA M. A. RICHTER

METROPOLITAN MUSEUM OF ART

Laocoon. The Influence of the Group since its Rediscovery. By MARGARETE BIEBER. iii, 22 pages, frontispiece, 29 figures, photographed by Ernest Nash, Columbia University Press, New York 1942 \$1.50

In her preface Dr. Bieber states her belief in "a need for small books to illustrate single important works of art with pictures and discussions from all possible angles." She has done well to begin with the Laocoon group and it is to be hoped that this attractive little book will be the first of a series.

The book consists of an essay of twenty-two pages and a group of thirty illustrative photographs. The essay begins with Pliny's description of the Laocoon group and then tells of the excitement when it was discovered in 1506 and identified with Pliny's group. It quotes in translation a poem of Sadolet on the occasion and traces the influence of the discovery on the art of the sixteenth and seventeenth centuries, including the engravings of Marco Dente, the interest of Michelangelo and his contemporaries and Titian's reaction to it. It then discusses and compares the use made of the group by Winckelmann, Lessing and Goethe, showing how the dating of the group in relation to Virgil and its incorrect restoration affected the judgment of these critics. It also quotes the enthusiastic tribute of Heinse. It sums up "Thus the same work of art has been for the sixteenth century and for Heinse, an example of the admired baroque style; for Winckelmann, the instigation for an enthusiastic and moral investigation and description; for Lessing, the source of formal criticism and antiquarian,

aesthetic explanation . . .; and for Goethe, the inspiration of a purely human investigation." It goes on to speak of the symbolic interpretation of the group given by William Blake in 1820. The great admiration with which this group was regarded by all these writers was changed about the middle of the nineteenth century to what Dr. Bieber calls "undeserved censure." She quotes passages illustrating this from four works on Greek art, including the well known handbooks of Murray and Gardner, but adds that the old admiration continued in France during this period. At the present time she thinks that we can be just to the Laocoon group without the exaggerated admiration of the earlier period. She gives a passage of Amelung as an example of a "deeply felt narrative description" and one from Valentin Müller as a purely aesthetic analysis.

The illustrations, except for half a dozen which show the influence of the Laocoon group on the artists of the sixteenth century, are all photographs by Ernest Nash giving every possible detail of the statues. They are excellent and do, as Dr. Bieber says, "bring out the high artistic and technical qualities of the masterpiece for the first time."

The plan of the book does not include a study of the influence of the group on the English poets, James Thomson, Byron, and Sacheverell Sitwell, for instance. Sitwell's poem (*The Cyder Feast*, New York 1927) is an interesting illustration of the repugnance with which the group is still frequently regarded in spite of some twentieth-century critics, since, inspired by El Greco's painting, it was written in an attempt to find out how El Greco came to admire a group of statues which, Sitwell says, "we can consider the complete negation of the sculptor's principles" and which Sitwell himself regards with horror (90). One notes, incidentally, the omission of any reference to El Greco's painting in Dr. Bieber's essay, though it may be ungracious to note omissions in a work which makes no pretense of being complete.

HELEN H. LAW

WELLESLEY COLLEGE

The Oxford Dictionary of Quotations. With an Introduction by CARL VAN DOREN. xiii, 879 pages. Oxford University Press, New York 1941

Let me say at the outset that this is a scholarly, convenient, and accurately printed work; so far as I can judge, the best of its kind. A brief statement about its scope and arrangement will be followed by a few comments which are modestly offered the "compilers and editors" for their consideration in preparing those subsequent printings and editions which will undoubtedly soon be called for.

These principal compilers and editors seem to have been Charles Fletcher and Alice Smyth, but a large staff of competent scholars and authors have contributed

generously of their time and their special knowledge. The attempt has been "made to restrict the entries to actual current quotations," with a special effort to avoid the danger of overloading with felicitous expressions of some particular point of view. It is thus "primarily intended to be a dictionary of *familiar* quotations . . . popularity and not merit being the password to inclusion." And popularity is roughly measured by the possibility "that any of the quotations here printed might be found at some time in one or other of the leading articles of the daily and weekly papers." At this point one feels moved to query whether a considerable number of none too technical semi-monthly, monthly, and quarterly journals might not also have been considered as well, perhaps, as the reports of the parliamentary debates and, for our own country, The Congressional Record, which probably contains almost as high a percentage of clichés, familiar quotations and otherwise 'winged words' as any "daily or weekly paper."

A secondary purpose in compiling the book, namely, the hope that it might serve "to start people reading the poets," could actually conflict with the previously stated principle, but I have seen so evidence of such overemphasis in this direction, and the fulfillment of such a hope is, doubtless, something 'devoutly to be wished.'

In explaining the omission of a few quotations "because every effort to trace their source has failed," there is given as a sample the words, "Home, James, and don't spare the horses." This expression has a sufficient kind of authority as constituting the title (and the first words of the chorus) in a song put out by the Southern Music Publishing Company, 1619 Broadway, New York, and copyrighted in 1934 with the caption "words and music by Fred Hillebrand."¹

Because it is assumed that they have been adequately dealt with in the Oxford Dictionary of English Proverbs (1935, 1936), "proverbs and phrases" are not included. Some Greek and Latin proverbs and phrases have been excluded by this limitation of the field.

A little too much context has been quoted sometimes, as in one inordinately long passage of thirteen full lines of Lucretius that forced the editors to omit at least three other lines of presumably greater familiarity (as will be noted later on). But little of such matter has cluttered up the indices. Indeed, these have been so condensed that sometimes only a single striking word has been listed for an entire item, as, for example, in the phrase used a few lines above, 'devoutly' is not in the index, but only 'wished.'

In this connection it might be noticed that a few quotations appear a number of times. This, "Si monu-

¹A personal letter from Mr. Hillebrand (November, 1942) states that he originated the expression "many years ago, when . . . in vaudeville." The "many years ago" he explains in a later note as "around 1909."

mentum requiris circumspecte" is recorded at least three times, once (in a jest) under Barham (19a), a second time under Sir Christopher Wren (473b), where it is ascribed to his son, and yet a third time under Anonymous (585b). Sometimes also a bit of Latin or Greek in an English context will be listed only in the English index, but that is not very often done.

I should like also seriously to question any substantial advantage, in comparison with many inconveniences, which accrues from the practice of classifying both quotations and indices according to the language used. The 39 Greek quotations and the few hundred Latin might just as well, or perhaps far better, be arranged in a single alphabet, and the same principle will hold for all other subdivisions, with the addition merely of a few cross references where needed. Exceedingly scrupulous classification has done something to impair the quick and easy utilization of the whole work. The fourteen or more separate rubrics are occasionally not quite mutually exclusive. A number of Latin and Greek quotations appear embedded in the English (e.g., *hoi polloi* 142a, and *adsum, vanitas vanitatum*, and *resurgam*, all three on p. 440a), not always with a recognition of this fact. In works of reference, as far as possible, I believe that the strict alphabetical order should be followed, which is ordinarily done in dictionaries and encyclopaedias. Indeed, I should go as far as to arrange the citations from the Bible according to the alphabetical order of the names of the several books, and in listing the Apocrypha I should regard it as much more convenient to alphabetize its separate books, along with those of the Bible itself, under the rubric "The Holy Bible including the Apocrypha."

Examination, somewhat random, of a few pages here and there suggests the following comments, some of which touch also matters of general plan and arrangement.

Addison is given credit (2a) for "the saying of an ancient philosopher," which is also ascribed to Queen Elizabeth. Actually the saying goes back at least as far as the widely known and quoted Publilius Syrus (199), "A fair face is a silent (i.e., not spoken, and therefore written) recommendation," equivalent of course to "A good face is a letter of recommendation," as the well-educated Queen turned the words into idiomatic English. Yet the quotation is listed neither under the Queen's name nor under Publilius Syrus. The same is true of a number of sayings of the great Queen quoted by Francis Bacon, and, since one of the avowed purposes of this book is to trace quotations back to their authors, then this way of treating them is hardly satisfactory. Not a few examples of this procedure have come to my attention, especially under the headings Francis Bacon and John Dryden (in his translations). Here one of the most famous sayings of Caesar appears, not only not under the name of Caesar

himself, but not even under that of Plutarch who first quoted it (Caes. 11,2), at least a good deal earlier than Bacon. The same is true also of Lysander, Wolton, Savill, Alonso of Arragon, Demosthenes, Pyrrhus, Diogenes, Mahomet, and no doubt scores of others. Similarly, two celebrated sayings of the emperor Augustus, as recorded by Suetonius, are ascribed to Augustus, while two more by the same Augustus, quoted similarly by the same Suetonius, appear only under the heading "Suetonius." It seems distinctly odd to ascribe one of the most celebrated expressions of all time, "a Pyrrhic victory," neither to Plutarch who recorded it (ch. 21) nor to Pyrrhus who made it, but only to Francis Bacon.²

One more brief index for quotations which have not been recorded under the names of their true authors might be added in some future edition, and a rather different balance would thereby be created, especially for such names as Goethe or Plato, who, as Shorey has well said, makes such havoc of our originalities.

The quotation about the *skuttle fish* ascribed to Addison (2b) is at least as old as Aristotle (Hist. An. 621b28; see also Cicero, De Nat. Deorum 2.127, with Mayor's note).

The first quotation from William Allingham (4a) would seem to have a very close relation to one of the stanzas in "Charlie is my Darling," although both may derive from the same source. In the same column it seems a little odd to ascribe to Archibald Douglas the expression "Bell the cat" when it really belongs to Odo of Cheriton (no. 54a in L. Hervieux, Les Fabulistes latines² 4.225) who died in 1247, about two centuries before the birth of Douglas.

The quotation (6a) "Who saw life steadily, etc." ought to have the explanation that the words were used of Sophocles. A celebrated critical judgment by Wordsworth on Homer appears only under Arnold's quotation of it (10a). The saying, "We must eat to live and not live to eat," here given (151b) to Henry Fielding, was long ago ascribed to Socrates (Diog. Laert. 2.34) in the form "While the rest of the world lived to eat, he ate to live." The phrase (160b), "While there's life there's hope," is attributed to John Gay, but Erasmus (Colloq.) used "No man should despair as long as he breathes," which in its turn is derived from Cicero (Ad Att. 9.10.3.2), himself quoting a proverb, "While there is life there is hope, as the saying has it"; cf. also "While you are alive, you are entitled to hope" (Priapea 80.9). It seems hardly right to give Humphrey Gifford credit for "call a spade a spade" (162b) without explaining that this form of the idea probably derived directly from a Greek expression most often quoted in antiquity as "call a tub a tub" (ascribed to Philip of Macedon by Plutarch, Mor. 178B; cf. espe-

²And, incidentally, the footnote to the heading "Julius Caesar," which says "See also Greek quotations," apparently refers to something which is no longer there.

cially the note on Apostolius 15.95b). The apparent confusion of *skaphe* 'tub' with *skapheion* 'spade or mattock' and *skapbis* 'spade or shovel' no doubt gave rise to the English form of the saying. This error probably goes back as far as Erasmus³ who has influenced many, though not all the earlier translators of Plutarch, so especially Xylander (1570ff.) who similarly employs *ligo* 'mattock, spade, grub-ax' and it has been perpetuated by even the great Wyttenbach. One early translator (Cornarius, 1553), however, aware apparently of the many meanings of *skaphe*, was cautious enough merely to transliterate the word. Milton is given credit (272a) for an expression well known in Athens about making "the worse appear the better reason" slightly rewording Socrates (Apol. 18B).

Considering specifically the Greek and Latin quotations (to which 24 pages of 575 have been assigned, although not all the authors quoted are among the ancients), one may be permitted to doubt that an elegiac distich (573b) about "when you are in Rome, etc." in Leonine rhyme, which probably arose several centuries later than his day, was ever actually the work of St. Ambrose, although the inspiration for it almost certainly came from him (cf. Augustine, Epist. 36.32, quoting Ambrose, "When you go to any church whatsoever, follow its custom. . .").

I miss also that admirable word of Ambrose: Non in dialectica complacuit Deo saluum facere populum suum, which I regret to say I know only upon the high authority of Cardinal Newman, who put it on the title page of An Essay in Aid of a Grammar of Assent (New York 1870). The celebrated words of Apuleius, "Quod nemo novit, paene non fit" (Metam. 10.3, perhaps one of the earliest forms of our saying, "What you don't know won't hurt you") might well have been included. A little more context for the quotation from Augustine, "tolle lege," indicating that these were the words of children, presumably at play, which the saint took to himself, might have been in place (Confess. 8.29). I protest also against being compelled to look for "the Gordian knot" under Arthur Hugh Clough without an indication that Alexander's act made it famous, and that this act was primarily recorded by Arrian (2.3.1); Trogus (in Justin 11.7.13); Curtius Rufus (3.1.15); and Plutarch (Vita Alex. 18), to mention only a few of the earlier sources.

"Whom God would destroy, etc." is a little oddly ascribed to Joshua Barnes in one of the indices to his famous edition of Euripides. The original edition (1694) I do not have accessible, but in the second edition (1778-88) at least, it is plainly stated that Barnes was translating, as no. 25 among those anonymous verses which he had ascribed to Euripides but Musgrave had rejected, those not quite completely quoted

³See A. S. Ferguson, "To a Spade a Spade," CR 30 (1916) 213-6.

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by Athenagoras (Leg. pro. Chr. 26), but given in their full form by the Scholiast on Sophocles Ant. 620, who calls them "a celebrated saying." The verses in question are generally recognized to derive from Attic tragedy, and are published by Nauck² as no. 455 of the Adespota (see A. Otto, Sprichwörter [1890] 145). A byform appears also in Publilius Syrus (67), "Whom Fortune would destroy she first makes mad." The older translation by C. Gesner of the verses in Athenagoras, as well as the markedly different one substituted for it in the revision published by J. P. Migne, is utterly inferior in forcefulness and concentration (hence in quotability) to the version in Barnes, who thus surely deserves some mention in the history of this famous saying. The fact also that this particular instance of the extremely rare *dementare* is not listed in the Thesaurus indicates clearly that the form in which Barnes gives it is at least later than ca 600 A.D., and hence was derived from some relatively late version of the lines in Athenagoras, one made very likely by Barnes himself.⁴ It seems odd to see the expression "Delenda est Carthago" precisely in that form and language ascribed to Plutarch. For a scholarly discussion of the sources and authenticity of the phrase, see Charles E. Little, CJ 29 (1934) 429. "Sparta is your inheritance, etc." looks odd when ascribed (540a) to Cicero, for it is at least as old as Euripides (fg. 723 Nauck²). Again I should like to see the saying "oderint dum metuant" ascribed to its real author, Accius (Atreus 168), and the splendid improvement upon it made by the emperor Tiberius, "oderint dum probent" (Suetonius, Tib. 59). One of the famous sayings of Terence, "Nullumst iam dictum quod non dictum sit prius," appears only under the heading of Donatus (who, incidentally, gives it in a different form) and not under Terence himself. And I find it hard to understand how so many familiar phrases from Terence could have completely escaped both Latin and English collections. I note that more than 150 quotations from Terence are recorded in a recent similar book of quotations. We should find "hinc illae lacrimae" (And. 126), "Da locum melioribus" (Ph. 522), "Dictum sapienti sat est" (ib. 541, also Plautus, Persa 729, to whom it really belongs as the first to use it in surviving literature).

It will not help much in finding the source of Hadrian's five little verses to ascribe them (541b) merely to his poem "To His Soul," because there are few, if any, editions of the work of this emperor alone,

⁴This is merely a conjecture on my part, for I have not seen all the Latin translations of Athenagoras, but it is hard to imagine how the Rev. B. P. Pratten (The Ante-Nicene Fathers 2.143) could ever have induced himself to publish so flaccid a version of the lines in question as he did, had he ever seen the superbly pointed translation by Barnes. For the part which this saying played in early Christian apologetics one might consult J. Geffcken, Zwei griechische Apologeten (1907), 222.

no more than a dozen verses in Greek and Latin. One might more conveniently be referred to Duff, Minor Latin Poets (Loeb, 1934), 445.

The selections from Horace appear to me to be excellent, although I am a little mystified not to find "relicta non bene parmula" (Car. 2.7.10). When Caesar said "Jacta alea est," he was merely quoting Menander (Kock, Com. Attic. Frag. 3, 22), and it is a pity that a simple scribal error in the tradition of Suetonius should have been allowed to perpetuate a false reading, for Menander said, and the Suetonian context really requires "Let the die be cast," a point settled by Hermann Peter, Neue Jahrb. 155 (1897) 858; see also A. Otto, 12-3. The original form of the (fictitious) last words of Caesar might somewhat better have been cited from Suetonius himself than merely from Holland's translation. Perhaps there should also have been added "Caesar's wife should be above suspicion (Plutarch, Caes. 10.6); "They asked for it" (46.1) as he said among the heaps of dead on the field of Pharsalus; "No bad precedents except from good special cases" (Sallust, Cat. 51.27); and assuredly his magnificent "I would rather be first here than second in Rome" (Plutarch, Caes. 11.2). Juvenal's "difficile est saturam non scribere" (1.30) seems to me more valuable, as well as better known, than a number of verses which were accepted. Similarly I am surprised not to find under Lucretius the verses "Sed veluti pueris absinthia taetra, etc." (1.936ff.) and especially that which Professor Merrill has called the most famous line in the poem, "Vitaque mancipio nulli datur, omnibus usu" (3.971). It is a pity that Appius Claudius, perhaps the greatest personality Rome ever produced, should not appear under his own right, but only under Sallust (?) and, besides, the translation given is somewhat feeble. Appius really said: "Each man is the blacksmith of his own fortune," something far more vivid and stimulating than "carpenter" or "architect" (as it stands in the Loeb version) or "maker" which the present work accepts from no designated authority. "Vae victis" should not be put under Livy, although he eloquently tells a silly fiction about it, but under Plautus (Pseud. 1317), the first to write it in Latin now preserved.

Again, is knowledge of Seneca in these days so restricted in comparison with Elizabethan times that only two expressions still live in English quotations? I find him one of the most quotable of authors, and I had supposed that such expressions as "agnosco fratrem" (Thyestes to Atreus, Thy. 1006) or "studium supervacua discendi" (De brev. vit. 13.3), not to mention many another, were still alive in the memory of men. It is wrong to ascribe to Vespasian the one celebrated saying of his son Titus, "Diem peridi" (554b; cf. Suetonius, Titus 8.1). Under Vergil I sorely miss what seem to me the five most beautiful lines in all his poetry, the passage beginning "Ibant obscuri . . ." (Aen. 6.268), but perhaps they were not felt to be very

quotable since they are mainly description. I wonder whether "Thou teachest the responsive woods to call Amaryllis fair" be the correct translation of the celebrated line, "Formosam resonare doces, etc." (556*b*). Certainly a score or two of translations and commentaries in several languages do not support it (with the single exception of Cowley's). I wonder too whether it is really worth while to quote lines 61-2 of the Fourth Eclogue when there is doubt about both the text and even the general sense of the passage (557*a*).

Under the heading Anonymous (558*b*) one saying is attributed to Vergil and another to Ambrose. In this section also I miss a number of common sayings: "Si vulgus vult decipi, decipiatur," "Sic semper tyrannis," "Bona fide," "Bellum omnium contra omnes," "E pluribus unum," "Prudens quaestio dimidium veritatis (? scientiae)" and many another.

The Greek quotations seem to do very well as far as they go, but all told there are only 39 of them, and almost anyone might be excused for missing a few of his favorites. Thus Aelian's aphorism "All states are by nature at ruthless war against all others" (Tactics 1.7) might deserve a place. It seems strange to omit the very common "The mountain labored and brought forth a mouse" attributed to Agesilaus by Plutarch (36.5). This appeared in a variety of forms in antiquity, and is quoted in a slightly less familiar version from Horace (A.P. 139). Homer's "to lie on the knees (or lap) of the gods" (Od. 1.267) must surely be among the most frequently quoted lines from his works. There is also a fine saying by Antisthenes: "May the children of our enemies live in luxury" (Diog. Laer. 6.8). I should have supposed that certain quotations from Aristophanes, perhaps "Some are dead and the rest are rotten" (Frogs 72, himself quoting Euripides, Oeneus, frg. 565 Nauck²), "This is the thinking shop of sapient souls" (Clouds 94), and "A man might learn a good idea from his enemies" (Birds 382), would be more familiar than the one quotation that has been accepted, "But he was easy there, etc." Aristotle's definition of happiness as "an activity of the soul in terms of excellence" (Nic. Eth. 1.7.15), his dictum "Plato is my friend but the truth is a much dearer friend" (ibid. 1.6.1), "Nature does nothing in vain" (De Part. Anim. 658a8; Polit. 1253a9), "For men of preeminent virtue there is no law; they are themselves a law" (Polit. 1284a13; cf. Romans 2.14), "Friendship is one soul and two bodies" (Diog. Laer. 5.20), "Man's chief end is an action and not a thought" (Nic. Eth. 1.3.6), "Anybody can merely add something that had been left out" (ibid. 1.7.17), "If you throw a great many times, sometimes you will hit one thing and sometimes another" (Rhet. 1371*b*; Parva Nat. 463*b*20, quoting it as a proverb), and a few more of the same quality might have found inclusion. I miss the great saying of Marcus Aurelius, probably quoting some unknown Stoic, "I seek the truth, by

which no man ever yet has been injured" (6.21), and another which my friend Stuart Sherman once called the expression of the most disinterested, therefore perhaps the highest, morality: The good man "is like the vine that has borne a cluster of grapes, and when it has once borne its due fruit looks for no reward beyond" (5.6.2 Haines); to which of course belongs "For when you have done a good deed, what more would you have? Is it not enough that you have acted in accordance with your own nature?" (9.42.5). Under Pindar I regret the omission of what seems to me his finest saying: "Take knowledge and become what you are" (Pyth. 2.72).

And is it really possible that almost nothing quotable directly from Plato still exists in the minds of English and American writers? The famous expression "lie in the soul" appears under Jowett (571 *b*), but the equally famous "medicinal lie" nowhere at all. I am here reminded of an ancient proverb quoted by Plato, "Many are the thyrsus-bearers but few the Bacchantes" (Phaedo 69*C*). And, in passing, I notice that 37 citations from Plato appear in a recently published work similar to this, and 80 in another. No doubt there are several dozen sayings in the present work which go back to Plato, yet in the index his name appears but ten times, and only two echoes of his thinking, one faint reflection of his doctrine of immortality (Plato, thou reasonest well), and an expression which probably as a matter of fact goes back to Socrates (Apol. 28*E*) about never leaving the post which God has given you. No unlettered person could gather an impression of the immense influence of Plato from this book. The solitary quotation under the name of Socrates is not entirely clear, and I should think that at least a dozen more like "Men of Athens, I love and revere you, but I shall obey God rather than you" (Apol. 29*D*), and "No evil can befall a good man either in life or in death" (Apol. 41*D*), would have been far more appropriate, as well as better known.

But all these are mere trifles in a work which is ordinarily thorough, erudite, useful and in good taste. The most serious fault I find with it is that the Greek and Latin authors have come off a little badly in bulk, in quality of selections, and especially in recognition of their originating the idea and often the precise formulation of hundreds of sayings herein ascribed to moderns. Otherwise, on the whole, I regard the entire book as so good that I offer these few comments solely in the hope of making future editions perhaps a little better. A small, but admirably selected group of striking thoughts and expressions original with the Greeks over a wide range of intellectual activity has recently been made available for later editions by W. S. Ferguson in the University of Pennsylvania Bicentennial Conference Studies in Civilization (1941) 33-46.

W. A. OLDFATHER

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